

THE ANTIPHONS OF THE BYZANTINE OCTOECHUS

I. RECENT PUBLICATIONS ON BYZANTINE MUSIC

THE *Monumenta Musicae Byzantinae*, a series founded by the Danish Academy, are now fairly under way. The first facsimile, that of the Vienna Sticherarium, together with handbooks on the Ecphonetic and the Middle Byzantine Notations, have already appeared.¹ The first volume of *Transcripta*, the Proper Hymns for September, by Prof. Wellesz, has been published, while the November volume has now also come out. The next publication gives the facsimile of the archaic Hirmologus at the Monastery of the Iberians on Mt Athos (under the title *Hirmologium Athoum*). This series has the support of the International Union of Academies; and the British Academy has given practical help. Fr. J. D. Petresco, a pupil of Prof. Gastoué at Paris, has brought out a musical edition of the chief Byzantine Hymns for Christmas from several good mediaeval MSS.² The present writer has shewn in two articles a new principle of decipherment for the Early Byzantine Neumes.³

By far the most important work on the Modern or Chrysanthine musical system of the Greek Church that has appeared since Rebours's

¹ *Mon. Mus. Byz.* vol. 1 *Sticherarium*; and *Subsidia*, vol. 1 *The Middle Byz. Musical Notation* (Tillyard) and vol. 2 *La Notation Ekphonetique* (Prof. C. Höeg), Copenhagen 1935. *Prophetologium* (Ecphonetic Notation) ed. C. Höeg and G. Zuntz.

² *Les Idiomèles et le Canon de l'Office de Noël*, Paris 1932 (see our review in *Byz. Zeitschr.* 37 (1937) p. 135).

³ *Laudate*, Sept. 1936. Students of Byz. Music will be grateful to Prof. R. M. Dawkins for his account of John Cucuzeles (Koukouzélis) in *The Monks of Athos* (London 1936) c. XXXIV. (My recent observations have confirmed the view of C.'s music given on page 370.) Students of the Byzantine Liturgy will note the series *Die Ostkirche betet* by Fr. Kilian Kirchoff (Leipzig 1934-7), a German translation of the Triodion, with introduction by Prof. Baumstark. Also Emm. G. Pantelakis, *Les Livres Ecclés. de L'Orthodoxie (Irénikon)*, vol. XIII. This gives a valuable historical account of the formation of the printed service-books of the Greek Church. (Prof. Pantelakis has written several articles in Greek on similar topics: I shall be glad to send a list to any reader on request: the titles are too long to quote here.) *Folk-Songs*, Merlier, M., *Essai d'un Tableau du Folklore musical grec*, Athens 1935—a useful summary and guide to recent publications. The authoress and her collaborators have done and are doing excellent work in the recording and editing of Greek folk-songs. Recent works: *Mon. Mus. Byz.* vol. II; *Hirmologium Athoum*, ed. C. Höeg (Copenhagen 1938); and *Transcripta* vol. II. Tillyard, H. J. W., *The Hymns of the Sticherarium for November* (*ibidem*). Baud-Bouvy, S., *Chansons du Dodecanese* (Athens 1935). Tillyard, H. J. W., *Byzantine Neumes: the Coislin Notation*. (*Byz. Zeitschr.* XXXVII, 345 [1937]). Tiby, O., *I codici mus. italo-greci di Messina* (*Accademie e Biblioteche d'Italia*, XI, 1) Rome 1937.

Traité de Psaltique is a new treatise on the First Mode and the First Plagal, by Mme Merlier of Athens.¹ Written in French, this book gives a detailed account of the varieties of scale and key that belong to these Modes; a good explanation of the melodic features of many Greek hymns being also supplied. The reader will gain a vivid impression of the difficulty and complication, as well as the charm, of this semi-oriental music, which differs widely both from Ancient Greek and from mediaeval Byzantine hymnody.

2. THE STENOGRAPHIC THEORY AGAIN

No reply has been made by Prof. Psachos to the refutations of this theory published in England, Germany and Belgium.² But one of his disciples, stung by some remarks of Dom Tardo,³ has repeated the old arguments, adding one or two new diagrams.⁴ These, where they purport to illustrate the stenographic theory, are so badly printed that it would be useless to try to decipher them. But, in any case, they can prove nothing of what the author desires. It is easy to pick out any short phrase from a mediaeval MS and then to take the florid settings of the same words made in the eighteenth century and finally a version (based on the latter) by Gregorius Protopsaltes, or some early follower of Chrysanthus, in the modern Byzantine notation and then to assert that the original version was a stenographic prototype of the later forms, each one being a little more expanded than the one before. At this rate we might prove that Woodward's chant in D was a stenographic prototype of Stainer's *Te Deum*, because the key and the words happened to be the same! If any Western critic tries to defend this theory, I am quite ready to enter the lists with him. Meanwhile, as Kyrios Karas maintains that no foreigner can ever learn Byzantine Music, since the Greeks hold the one true and Apostolic musical tradition, it would be a misguided effort to disturb such a happy frame of mind.

3. AN UNPUBLISHED BYZANTINE MUSICAL MANUSCRIPT

Mr Joseph Bliss is the owner of a Byzantine *Sticherarium*; and he has most kindly given me the opportunity of seeing and studying what

¹ Merlier, M., *Études de Mus. Byz. : Le premier Mode et son Plagal* : Paris, 1935.

² *Laudate* Dec. 1924, March 1925. *Byz. Zeitschr.* 25 (1925) 333-338. *Byzantion*, 5, 557.

³ In a lecture given at Athens in 1933, published by the 'Ιταλικόν'Ινστιτούτον'Ανωτέρων Σπουδών.

⁴ Karas (Simon I) 'Η Βυζαντινή Μουσική Σημειογραφία (Athens, undated; written 1933). Diagrams 1 and 2 merely illustrate the growth of the notation. A reviewer in the *Byz.-Neugr. Jahrb.* (1934 p. 486) is quite wrong in saying that K. has refuted the opponents of Prof. Psachos' theory.